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DEVOTED TO MUSIC AND THE MUSIC TRADES

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JULIUS RIETZ.

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NOTICE.

Electrotypes of the pictures of the following-named artists will be sent, pre-paid, to any address on receipt of four (4) dollars.

During more than seven years these pictures have appeared in this paper, and their excellence has been universally commented upon. We have received numerous orders for electrotypes of the same, and publish the subjoined list for the purpose of facilitating a selection.

New names constantly added.

Adelina Patti	Ivan E. Morawski	Henry Mason
Sembranch	Clara Morris	P. S. Gilmore
Christine Nilsson	Mary Anderson	Neupert
Scalchi	Sara Jewett	Hubert de Blanck
Trebelli	Rose Corhan	Dr. Louis Maas
Marie Rose	Chas. R. Thorne, Jr.	Max Bruch
Anna de Bellocca	Kate Claxton	L. G. Gottschalk
Etelka Gerster	Maude Granger	Antoine de Kontski
Nordica	Fanny Davenport	S. B. Mills
Josephine Yorke	Janaussek	Carl M. Bowman
Emilie Ambre	Genevieve Ward	Otto Bendix
Emma Thursby	May Fielding	W. H. Sherwood
Teresa Carrefio	Ellen Montejó	Stagno
Kellogg, Clara L.—s	Lillian Olcott	John McCullough
Minnie Hauk	Louise Gage Courtney	Salvin
Materna	Richard Wagner	John T. Raymond
Albani	Theodore Thomas	Lester Wallack
Annie Louise Cary	Dr. Damrosch	McKee Rankin
Emily Winant	Campanelli	Boucault
Lena Little	Guadagnoli	Osmund Tearle
Murio-Celli	Constantin Sternberg	Lawrence Barrett
Chatterton-Bohrer	Dengremont	Rossi
Mme. Fernandez	Gaiassi	Stuart Robson
Lotta	Hans Balatka	James Lewis
Minnie Palmer	Arbuckle	Edwin Booth
Donald	Liberati	Max Treumann
Marie Louise Dotti	Ferranti	C. A. Canpe
Geistinger	Anton Rubinstein	Montegriffo
Fursch-Madi,—s	Del Puente	Mrs. Helen Ames
Catherina Lewis	Joseffy	Marie Litta
Zélie de Lusnac	Mme. Julia Rive-King	Emil Scaria
Huancie Roosevelt	Hope Glass	Herman Winkelmann
Sarah Bernhardt	Louis Blumeburg	Donizetti
Titus d'Ernesti	Frank Vander Stucken	William W. Gilchrist
Mr. & Mrs. Geo. Henschel	Frederic Grant Gleason	Ferranti
Charles M. Schmitz	Ferdinand von Hiller	Johannes Brahms
Friedrich von Flotow	Robert Volkmann	Meyerbeer
Frans Lechner	Julius Riets	Moritz Moszkowski
Heinrich Marschner	Max Heinrich	Anna Louise Tanner
Frederick Laz	E. A. Lefebvre	Filoteo Greco
Nestore Calvano	Ovide Musin	Wilhelm Junck
William Courtney	Anton Udvardi	Fannie Hirsch
Josef Staudigl	Alcuin Blum	Michael Banner
Lulu Velling	Joseph Koegel	Dr. S. N. Penfield
Mrs. Minnie Richards	Dr. José Godoy	F. W. Riesberg
Florence Clinton-Sutro	Carlyle Petersilea	Emmons Hamlin
Calixa Lavallee	Carl Retter	Otto Satro
Clarence Eddy	George Gendinder	Sarl Feistes
Frans Abt	Emil Liebling	Belle Cole
Fannie Bloomfield	Van Zandt	Carl Millocker
S. E. Jacobson	W. Edward Heimendahl	Lowell Mason
C. Mortimer Wiske	Mme. Clemell	Georges Bizet
J. O. Von Prochaska	Albert M. Bagby	John A. Brockhoven
Edward Grieg	W. Waugh Lander	Edgar H. Sherwood
Eugene D. Albert	Mrs. W. Waugh Lander	Ponchielli
Lili Lehmann	Mendelssohn	Edith Edwards
William Candidus	Hans von Bülow	Carrie Hun-King
Franz Kreisler	Clara Schumann	Pauline L'Allemand
Leandro Campanari	Joachim	Verdi
Frans Rummel	Samuel S. Sanford	Hummel Monument
Blanche Stone Barton	Frans List	Hector Berlioz Monument
Amy Sherwin	Christine Dessert	Johann Svendsen
Thomas Ryan	Dora Henningsen	Anton Dvorak
Achille Errani	A. A. Stanley	Saint-Saëns
King Ludwig I. J.	Ernst Catenhusen	Pablo de Sarasate
C. Jos. Brannbach	Heinrich Hofmann	Jules Jordan
Henry Schradieck	Charles Fradel	Hans Richter
John F. Luther	Emil Sauer	Theresa Herbert-Foerster
John F. Rhodes	Jesse Bartlett Davis	Bertha Piarson
Wilhelm Gericke	Dory Burneister-Petersen	William Mason
Frank Taft	Willis Nowell	Carlos Sobrino
C. M. Von Weber		

WE would be pleased to reprint an article of a column communicated by Mr. Thomas Ryan, of Boston, and a member of the Mendelssohn Quintet Club, to the Chicago Tribune. Our space is, however, too limited to reproduce it. It is full of good points, the logic is convincing and in many respects original suggestions are made. Mr. Ryan is a man of wide musical experience and what he says has value.

MR. COLELL, who has secured Teresina Tua, the violiniste, for concerts in this country next season, has put his price for the artist at \$550 a concert. Should he be able to close engagements at that price he would deserve genuine congratulations and we hope he will succeed in his efforts. He will find it a very difficult undertaking, however, to "sell" an artist at that price, with the exception of for concerts in a few cities.

ASSISTANT CONDUCTOR WALTER DAMROSCH is using his vacation to study with Hans Von Bülow. This will do him good. The news disseminated here by well-meaning but injudicious friends to the effect that Mr. Damrosch would conduct at the coming Netherhenish Festival a symphony by Berlioz is untrue. The festival, as has long ago been stated in these columns, was conducted at Düsseldorf by Hans Richter, of Vienna, and Julius Tausch, of Düsseldorf, and the program contained no symphony by Berlioz. Neither does Mr. Damrosch's name appear as conductor on the program of the Allgemeiner Deutscher Musik Verein, which will hold its meeting this year at Cologne in a few weeks.

WE print in another part of this paper an account of a new adventure of that moral nuisance, Emil Seifert, and as he has now reached the confines of the United States at El Paso, Tex., we hope he will cross the river, and the line if he should get across the river, and thus rid the United States of a social pest. Men of Seifert's type, who have a degree of accomplishment and whose personal appearance is, to say the least, not unattractive, can be found in all walks of life plying their nefarious vocations, but in the musical profession they have unusual facilities to introduce their stratagems, and it is this unscrupulous, unprincipled class of musicians, of which Seifert is a genuine example, which has succeeded in attaching a stigma upon the profession in the minds of some people. These adventurers are responsible for it that the name musician does not represent the ideal which the art bestowed upon it.

ALBERT NIEMANN'S request has been granted, and the great tenor, according to a cable dispatch received here last Sunday, has been retired from the Berlin Opera-House on a yearly pension of \$1,875. He is now his own master, and there is no doubt that he will be engaged by Mr. Stanton for a longer contract than the one comprising ten performances which had originally been entered upon. This is good news for the admirers of "Tristan." In the prima-donna question there is no news. The directors here seem to favor Miss Lehmann, whom they know to be a favorite with the public and press, and they seem loath to experiment, as they term Mr. Stanton's proposed engagement of Mrs. Sucher. They may rest assured, however, that the experiment, if undertaken, would prove a great success, for Mrs. Sucher is, without the shadow of a doubt, the greater artist of the two.

In the matter of a stage manager for next season we are the first to publish the news that Mr. Theodore Habelmann has been engaged. The selection, though somewhat unexpected, is a very wise one, for he has shown ability, trustworthiness, and many good qualities in the subordinate position he held last year. The step also shows an advance for Mr. Anton Seidl, as the two men are true friends and will work well conjointly, thus giving scope to the intentions of our artistic conductor in the matter of mounting and the cast of the operas which he is to lead.

Apologies of Mr. Seidl, it will be welcome news to his many friends to hear that the jury of the German Stage Association has just rendered a verdict in favor of our great kapellmeister and his wife in the case of breach of contract which Director Angelo Neumann, of the Prague Landestheater, had brought against them. This is as it should be and the result was predicted some time ago in THE MUSICAL COURIER, when we showed that the whole charge was only trumped up by Neumann to help Count Hochberg out of the dilemma into which Mr. Seidl's refusal to accept the conductorship of the Berlin Royal Opera-House had brought him.

AN IGNOBLE SLUR.

AMONG the American musicians whose names cannot be found in any of the programs of music performed in this country since the agitation of the subject of American compositions there are a few, a kind of clique, who take every opportunity to denounce in some shape or other the great work now going on in this country and of which the M. T. N. A. and the A. C. M. are the sponsors. Their efforts will, as a matter of course, amount to nothing, but it is characteristic of them to cast slurs even at the risk of insulting their own manhood, by intentionally printing or stating what they know is not the truth.

The latest example is the following from the Boston Transcript, and if we are not mistaken it comes from the pen of one of those American decomposers whose works have not yet had a hearing—probably for the reason that he never wrote any music worth hearing:

The American composer (by birth or adoption) is so numerous on the program of the meeting of the Music Teachers' National Association, at Indianapolis, that one has to hunt to find the names of Bach, Beethoven, Chopin, Schumann and some other foreigners, once famous in musical circles.

Now let us look at the M. T. N. A. program for Indianapolis. Mr. Apthorp, of the Transcript, for we refer to that gentleman, begins with Bach, "for whom one has to hunt to find the name."

Bach compositions on the M. T. N. A. program	2
Beethoven " " " "	1
Chopin " " " "	7
Schumann " " " "	2

("Some other foreigners," as Mr. Apthorp remarks):

Weber	1
List	5
Rubinstein	1
Brahms	1
Grieg	1
Saint-Saëns	1
Reinecke	1
Gernsheim	1
Benoit	1
Sgambati	1
Mackenzie	1
Foreigners of less note	4
At the List Memorial Service—List's "Hungarian Fantasia" and "Les Préludes"	3
Total	33

In addition to this, many piano and vocal numbers have not yet been announced, but these will be chiefly by foreign composers.

Now let us add up the number of compositions of American composers announced. There are 16, or about one-half.

This little mathematical calculation illustrates the kind of justice American composers can expect at the hands of Mr. Apthorp, the Boston Transcript and its clique.

This little calculation also demonstrates that while the Music Teachers' National Association represents the active and progressive spirit that prevails in this country in favor of the encouragement of American composers, it nevertheless is willing to devote two-thirds of its program to the works of European composers.

Good for the M. T. N. A.

WAGNER AND THE VOICE.

NO argument against Wagner's music has been used more frequently by the anti-Wagnerites than the one that the singing of the master's music spoils the human voice. It has been pointed out by them with particular pride that Patti has never sung a note of Wagner's music, just as now, when Ambroise Thomas is called a Jonah, it is asserted with pride that she never sang a note of his music. The enumeration of masters whose music she never sang might, however, be continued almost *ad infinitum*, for Patti's repertory is a very limited one, and the number of names of those whose music she has deemed worthy of being reproduced by her divine throat is certainly not much beyond a baker's dozen. The objection to Wagner's music on the score that it spoils the voice is therefore not strengthened by Patti's abstaining from singing what she well knows she cannot sing; but on the other hand we see that no less famous and able a singer than Mrs. Amalia Joachim, the great contralto, just publishes in the Allgemeine Musik Zeitung an essay on "The Influence of Wagner's Style on the Human Voice," in which occur the following sentences in refutation of the anti-Wagnerian war-cry: "It seems certainly to be timely that the stupid idea that the singing of Wagner roles ruins the voice should be abandoned. I, for my part, maintain the very opposite and affirm that the singing of Wagner's music beautifies and conserves the voice. No composer so helps the singer as does Wagner, whose orchestration everywhere supports the voice and prepares the dramatic expression. Gluck, for instance, always in the moments of a tragic climax leaves the singer

entirely without orchestral support, and only the artist who commands unusual physical power can—at the expense of this very physical power—sustain to its fullest a part like *Orpheus*."

ALWAYS GEORGE GEMÜNDER.

SOME years ago—only a few—a letter was addressed to August Wilhelmj, the renowned master of the violin, the original now being in our possession and a translation of which we now append. It was written by August Gemünder, 393 Bowery. Mr. August Gemünder is known as a successful maker of double-basses.

DEAR MR. PROFESSOR WILHELMJ—I take the liberty to mail to you to-day the catalogue of violins made by me, from which you will perceive that the instruments at present manufactured by me are altogether different from those you saw at my place when you were in New York. Since then I have taken my two sons with me in the business, and I have now more opportunity to make violins than I had before then, and especially (violins) of fine work. These instruments are much more improved in tone than those you saw. The same [we do not know which instrument Mr. August Gemünder refers to, for he now starts in the singular] has, I think, all the properties you can expect of a violin. In addition to this I varnish only with oil-varnish. It would be a pleasure to me and my sons to make a violin for you and just as you wish it. The wood you know I have, and more than hundred years old, for tops. Wood for the bottom over fifty years old.

I would like to make a violin for you in order to get your opinion, which I value very highly. Should you decide favorably please indicate the form, the color and the oil-varnish, and also whether the bottom should be made of one or two pieces. I sent four violins at the New Orleans Exhibition, about which I enclose circular. With the hope of hearing from you soon I subscribe myself,

Yours most respectfully,

AUGUST GEMÜNDER,

Per A.

This letter was returned to this country by Wilhelmj, endorsed thus: "I PLAY ONLY GEORGE GEMÜNDER," signifying that the master played only the violins of George Gemünder, of Astoria.

But the beauty of August Gemünder's letters must be looked for in his admissions. He admits that the violins now made by him are better than those formerly made when he had not his two sons in business with him. Then the two sons are virtually the cause of an improvement in Mr. August Gemünder's violins, for he says it was only after he took them in that he made better violins. The sons were only recently taken into the business and thus Mr. August Gemünder himself admits that the violins made by him before the sons actively assisted were not fit for Mr. Wilhelmj. Those violins he now makes with his sons he says are altogether different and he wants to make one for Wilhelmj.

Mr. August Gemünder of late has claimed that he is the maker of the famous Gemünder violins. Even if his violins did not, his own letter discloses the fact that he is not. The famous Gemünder violins have been made, some of them nearly fifty or even more years ago, and they have been made since then, and are to-day made by that recognized genius, George Gemünder, of Astoria. Mr. August Gemünder claims that he is making some fine violins now and in his letter he says that these present violins are different from his former violins. If those now made by August Gemünder are fine and are different from those formerly made by him, then those formerly made by him are not fine. If those formerly made by him are fine, then those now made by him, being different, as he says, are not fine. The dilemma is answered by Wilhelmj, who says: "I PLAY ONLY GEORGE GEMÜNDER!"

A. C. M. Circular.

DEAR SIR—The annual meeting of the A. C. M. will be held at Indianapolis, Ind., at the high school building, at Pennsylvania and Michigan streets, Tuesday, July 5, at 7 P. M. The election of officers for the ensuing year, the adoption of a new constitution and the consideration of measures for the extension of the work undertaken by the organization constitute the important business to come before the meeting, and you are earnestly urged to spare no efforts to be punctually present.

Roll-call at 7 P. M. Please note and be prompt at the hour appointed, so that an early adjournment may be had to attend the M. T. N. A. concert of American compositions.

You are also notified that the annual dues (\$2) should now be forwarded to the secretary and treasurer, in order that your membership ticket may be sent to you without delay.

By order of the president, E. M. BOWMAN.

ROBERT BONNER, Secretary and Treasurer,
60 Williams-st., Providence, R. I., June 6.

...Liszt left the spinett formerly owned by Mozart to the city of Vienna, which now owns both the Mozart and the Schubert pianos.

Emil Seifert Again.

FROM the El Paso, Tex., *Inter-American* we reproduce the following article in reference to the latest escapade of Emil Seifert, formerly of New York, Baltimore, Buffalo, New Orleans, Kansas City and Denver. It will be remembered that in several of these cities Seifert became identified with scandals, and that in Buffalo a Mr. Dart fired a bullet at him, which passed through his body. Seifert went West after this and had unpleasantness at New Orleans. This is the latest episode in the life of an artist. The *Inter-American* is mistaken in its allusion to Utica and Rochester. Buffalo was probably intended as the city in which Seifert resided.

The music-loving people of El Paso who were looking forward to a rare treat in the concert of Mr. Emil Seifert, at the Grand Central to-night, were somewhat paralyzed at a certain telegram from Denver in the Associated Press this morning. The substance of it was briefly this: That Emil Seifert had induced a young lady of high standing at Denver to accompany him on an alleged concert tour to Salt Lake, but, instead of going there, enticed her to Raton, N. M., where he made a dishonorable proposition, and, upon her refusing, knocked her down and otherwise maltreated her. She was sent on to Denver by friends. The telegram also states that Mr. Seifert traveled under the alias of La Blanche and claimed to be a French count, and that his record at Rochester and Utica was decidedly unsavory.

When Mr. Seifert read the above he was naturally somewhat excited, particularly as the ladies of El Paso who were to assist him sent in notes declining, and Mr. Ecker, of the Grand Central, withdrew the offer of his house. This statement of the affair is particularly entertaining, inasmuch as it develops a large-sized social scandal.

"The name of the lady in question," he said, "is Eugenia Ozanne. She is a beautiful brunette, said to be the handsomest woman in Denver and only seventeen years of age. Last November she came with a Miss Orr to my studio at Denver and begged to be taken as a pupil. I soon discovered that she gave promise of becoming an artistic pianist, and as she and her mother were poor I took her without charge and aided her in getting pupils. My studio was at No. 1730 Larimer-st., and she gave lessons in a room adjoining."

"To make a long story short, I fell in love with the girl, and in May we became engaged. Prior to that time, on the 14th of April, I had called at her house and discovered a Leadville lawyer named J. Stanley Jones there in what I thought to be a compromising position. I was indignant, but Miss Ozanne and her mother talked me out of it, and the girl gave me Jones's letters, which I now have. They are rather juicy. Last week I completed arrangements for a series of concerts at Salt Lake, and decided to take Miss Ozanne along as pianist. To avoid any talk we took different routes to Pueblo, her mother seeing her off at the train. At Pueblo I received a telegram postponing the concert to July 1, and submitted the case to Eugenia."

"It was my intention to fill in the balance of the time by giving concerts in New Mexican towns, and she was anxious to go along. I told her it would never do to travel together unless she became my wife, and we went to Raton to be married. I did this solely to protect her good name. Now comes the La Blanche part. I registered by that name at Raton because I did not desire the news to get to Denver that we had gone to that place to have the ceremony performed. It was to avoid scandal and done with her full approval."

"Now, fancy my amazement when Eugenia told me at the hotel at Raton that she could not become my wife because she was already married. * * *

"This horrible discovery almost crazed me. She burst into tears and threw her arms around my neck, but I pushed her violently away. That is the sum total of the alleged knocking down. My better judgment told me that we must part then and there and that she had outrageously played on my affections; so I left her, although it was hard to do. From thence I came to El Paso."

"Now, our relations and intentions are best understood by the lady's own correspondence. I have a box full of letters from her, but here is one that I think settles the story of confiding innocence deceived."

The professor produced a letter in a daintily-sealed envelope. It read as follows:

MY OWN DEAREST EMIL—To-day, this beautiful first morning of spring, I swear to you that I came to you a pure, good and innocent girl, and that I love you with all my heart and soul—more than my life—and that I curse God in heaven if I will not follow all your advices that are reasonable and be true to you always.

No man has ever disgraced me—I am that true and good—and grateful still to you for your pains in taking so much trouble and having such patience to succeed in making out of me—your masterwork and artist. From this first beautiful first day of spring I will change and do all that pleases you, my own dear future husband.

I am good and will let you lead me as you wish; I have never flirted in my life and swear to you that I have told you all, nothing is kept unsaid, and I will be your true and faithful wife and grateful pupil. I have this little petal from the rose you gave me to-day, as a souvenir for our great happiness to-day, 21st of March and first day of spring.

Your true, devoted EUGENIA.

"As far as the Utica and Rochester stories are concerned," Herr Seifert went on, "I was never in Utica in my life and never in Rochester but once, and that for twelve hours only. I would not expose Miss Ozanne in the matter, but I see that she is using me for a scapegoat to patch up her badly dilapidated character. I shall bring suit against the Associated Press immediately and will certainly recover damages."

A gentleman who is well acquainted with Miss Ozanne, of Denver, said to an *Inter-Republic* reporter this evening that she is a girl of singular beauty and that half the city is crazy about her. Her type is Spanish, with large eyes of the melting variety, a little rosebud of a mouth and a clear, bright, olive complexion.

Annual Examinations Chicago Musical College.

THE encouragement of the higher arts of education by some of the prominent citizens in Chicago is demonstrated in the gold medals which have been donated by them to the Chicago Musical College. The examinations of the pupils at the college have been in progress during the past week, and eighty-one have passed the ordeal and will receive such honors as teachers' certificates, diplomas, gold and silver medals. The result of the competitive examination for some of the gold medals at Apollo Hall, Saturday afternoon, was that Miss Emma Wilkins, of Rockford, Ill., will receive the N. K. Fairbank prize for best pianist in post-graduating class; Miss Mollie Nuveen, Chicago, the W. W. Kimball prize for best pianist in graduating class; Mrs. Florida Pratt, Chicago, the Marshall Field prize for second best pianist in graduating class; Miss Ida Strawbridge, Chicago, the John V. Farwell prize for best average of scholarship in graduating class; Miss Cora Jubb, Chicago, the Wm. M. Hoyt prize for best student in harmony, graduating class; Miss Lizzie McDonald, Plymouth, Ind., the Edison Keith prize for best average of scholarship at final examination of graduating class; Mrs. Carrie Gardner,

Leon, Ia., the Dr. F. Ziegfeld prize for best pianist in teachers' certificate class; Miss Josie Schutler, Chicago, the Philip D. Armour prize for best average of scholarship in teachers' certificate class; Miss Eliza B. Reilly, Chicago, the Albert Hayden prize for best student in harmony, teachers' certificate class; Miss Mollie Howe, Homewood, Ill., the J. Harley Bradley prize for best average of scholarship at final examination, teachers' certificate class; Miss Matilda Stoomp, Chicago, the George M. Pullman prize for best pianist outside of classes; Mr. Theodore Binder, Newark, Ohio, the Illinois Club prize for best student in violin department; Miss Sara Phillips, Chicago, the Ferdinand W. Peck prize for best student in vocal department; Miss Anna Brennan, the B. P. Hutchinson prize for best student in School of Oratory.

These medals, with others, will be awarded and the diplomas confirmed at the commencement exercises on Tuesday evening, June 21, which take place at Central Music Hall, when a program of vocal and instrumental music will be given, with a full orchestral accompaniment.

FOREIGN NOTES.

...The negotiations for the production of "Otello" at the Paris Opéra have been reopened.

...Mr. Gounod is now at Rheims, where his "Joan of Arc" mass will be produced in the cathedral in July.

...A posthumous comic opera, by Flotow, entitled "Die Musikanten," in which the youthful Mozart is the hero (the libretto from the pen of Richard Genée), will shortly be produced for the first time at the Hof-theatre, of Mannheim.

...Dr. Richter has promised to conduct the "Siegfried Idyll" at the conversatione of the London Wagner Society on June 28. Mr. H. F. Frost will direct a ladies' choir, and the program will include the first scene from the "Rhinegold" and the farewell duet from the "Twilight of the Gods."

...The accounts of the last season of the Glasgow orchestral concerts show a deficit of \$4,200. The amount will be paid out of previous surpluses, and all the money due to the guarantors will also be paid off, allowing the concerts to start next winter without capital, but with a clean book.

...The Richter autumnal concerts of London will not be held, as the Viennese refuse to give the great conductor (who will this year also direct the Lower Rhine Festival) a third *congé*. Messrs. Novello have secured St. James's Hall for six winter concerts, and Mr. Henschel proposes to give no fewer than sixteen orchestral concerts (many of them matinees) from November to March.

...Opera-bouffe is now practically non-existent on the London stage, and several performers who have so long waited in vain for engagements are practically giving up the job in despair. Some of them are gradually recruiting the ranks of the drama and English opera, while others will probably return to the music-halls. The truth is that opera-bouffe has been killed partly by its own inanity, partly by the exorbitant pretensions of the so-called artists. For the vast majority of them a salary of £5 per week would be higher than was warranted by any talent they possessed, and when they began to ask £10 to £15, or even more, weekly the thing became absurd. Opera-bouffe is likely to be succeeded by genuine English comedy opera, such as "Dorothy" and the Sullivan-Gilbert repertory. Even in Paris, which was its cradle, and will probably be its grave, opera-bouffe is in a weakly condition.—*London Figaro*.

...Glinka's opera "A Life for the Czar" (Gisu za Tsaria) being announced for performance in London, *Truth* prints the following sketch of the plot and anecdotes of the work and its composer: A loyal peasant is compelled by invading Poles to show the path to the place where the Czar, Michael Romanoff, lies hid. Instead, the yokel directs them into a forest and is killed for his pains. This, apart from the love episode of the peasant's daughter and his rustic sweetheart, is all the plot, which ends with Michael's coronation in the Kremlin, A. D. 1613. The Czar Nicholas christened the opera, gave Glinka 4,000 rubles down and the position of chorus-master of the imperial chapel, with a salary of 2,500 rubles and free coals and wood. Glinka's biographer adds that the Czar likewise did the composer the high honor to dig him in the ribs, whereupon every courtier followed the imperial example, with a result which was more complimentary than pleasant to the unfortunate subject.

...The following is a description of a travesty on "Lohengrin" which was made ready in Paris for representation a few nights after the first performance of the original work: *Lohengrin* is a quiet, middle-aged gentleman, who does not wish to reveal his origin and name, because his mother was a midwife. Instead of coming in the boat, drawn by the swan, he appears in an old, shaky buggy, with a fearfully broken-down old gray horse. *Elsa* is a strong-minded old maid, who is troubled by terrible dreams and bothers the life out of her friends to explain them. *Telramund* is a fraudulent and insolvent banker, who has gambled away *Elsa's* fortune, which had been invested with him, and he wants to marry her to hush up the little unpleasantness. Finally the young *Duke Gottfried*, who does not make his appearance until the last scene, upon being asked where he had been all the time, says he could not come before, as he had been on a picnic with a certain *Mlle. Mimi*. There may have been some fun in the dialogue and songs, but the plot is as inane as that of the average German farce.

PERSONALS.

ARAMBURO AND BROGI.—Antonio Aramburo, a tenor well remembered in New York, and Augusto Brogi, baritone, will appear at Kroll's opera-house, Berlin, this summer.

NIEMANN.—Oscar Niemann, the young and talented baritone, a son of the celebrated tenor, Albert Niemann, has left Prague and the operatic stage, and intends to go to London, where in future he will be heard only in concerts.

THEY ROSE.—Galassi, the Italian opera singer, and Theodore Toedt, Edwin Hoff, Herndon Morsell, Harry Hilliard and Charles Adams were all choir boys.

VAN DER STUCKEN.—The cable brought information nearly three weeks ago of the concert given by Mr. Frank Van der Stucken and the Philharmonic Orchestra in Berlin on May 23. Mr. Van der Stucken is now making the return voyage to this country in order to conduct the orchestral concerts at the meeting of the Music Teachers' National Association, at Indianapolis, in July. The Berlin newspapers are here in advance of him, and in their criticisms it is plainly to be read that the conductor of the New York Arion and the Chickering Hall Novelty Concerts made a favorable impression in Berlin in a two-fold capacity—as conductor and composer.

It is to be regretted that Mr. Van der Stucken modified the plan of giving a strictly American concert in Berlin and abandoned the London project altogether. The reason, we suppose, was a financial and therefore a potent one. England is doing much to encourage British composers, and Mr. Van der Stucken could have compelled appreciative attention from musicians and critics with such a concert of American compositions as he gave in Steinway Hall two years ago. The effect here of foreign recognition would surely have been beneficial, and London's verdict on the work of half a dozen American composers would have done more good than Berlin's judgment of the music of one. But so long as Mr. Van der Stucken had to assume the money risk it is not to be wondered at that he chose to give his own writings a hearing. Moreover he gave the Berliners an instance of American enterprise by bringing forward Rubinstein's last symphony for the first time in the Prussian capital. The second part of his program consisted of his own compositions, namely: Prelude to the second act of "Vlasda," three movements from the incidental music to Shakespeare's "Tempest," two songs and the "Singers' Festival Procession" composed for the Arion. The "Tempest" music was made as "Repertoire-stück" by the Philharmonic Society, and the board of directors, in accepting the music as a gift from the composer, wrote him a letter of thanks which contained this expression: "And we desire to add that it will always be an honor and a pleasure for the orchestra to play under your direction." Anton Seidl was present at the concert.—*The Tribune*, June 12.

HOW DOES PROFESSOR SORGÉ LIKE THIS?—We clip from the Victoria (British Columbia) *Colonist* the following item. We wonder how it is cherished by the professor:

A gentleman, prominent in musical circles here, received a letter from Professor Sorgé on Friday from San Francisco. In this epistle the professor informs his friend that he is once more back to life, and is breathing the pure air of freedom. Continuing, the urbane and witty teacher of music says: "I don't know how I ever remained in such a beastly place as Victoria." Yes, dear professor, it is indeed a wonder to some people how you ever managed to keep so long from being found out. Come back and settle your accounts and you will be entirely forgotten.

IN LEWISTON.—Concerning two Lewiston ladies of the First Parish choir at Portland, the Portland *Express* says: "With Mrs. Young, the soprano, we are but little acquainted, but if fine singing is her destined goal, she surely seems within very easy reach of it. With a rich, full and melodious voice and clear pronunciation and accent, she is particularly at home in all the leading parts, and her singing is full of tender pathos, feeling and sweetness; her future career is certainly very flattering. Miss Rice, the contralto, has a beautifully soft and sweet voice, which she handles with confidence and ease; it is rich and strong, with a good degree of cultivation and fullness."

CANDIDUS.—Mr. William Candidus, the leading tenor of the National Opera Company, who reached here from Louisville last Wednesday, is confined to his rooms in this city with an injured foot. He was playing the role of *Nero* on the 6th inst. in Louisville, and in the death scene in the last act tripped over his robe and fell, breaking a bone in the right foot. The injury is a very painful and trying one, entire recovery from which will take many weeks yet. After it is accomplished, however, Mr. Candidus intends to return to Frankfort-on-the-Main, where he will remain in the future. Mr. Candidus complains that the National Opera Company owes him ten weeks' salary, viz., \$10,000.

A NEW SINGER.—A reception was given Saturday in Paris by Mr. De Blowitz, the correspondent of the London *Times*, and Mrs. De Blowitz, to hear a new Swedish singer, who, according to accounts from abroad, seems destined to create a sensation in the musical world. Her name is Sigrid Arnoldsén. She is only twenty-two years old. She signed an engagement to sing at the Opéra Comique on the day before the theatre was burned, and is now under an engagement to Maurice Strakosch, who contemplates bringing her to this country.

A YOUNG BALTIMORE MUSICIAN.—Mr. Nathan Gans, a young musician of fine promise, who was one of the passengers by the steamer Donau from Baltimore to Europe, Wednesday last, goes to Berlin to study under Scharwenka, the noted pianist. Young Gans was a pupil of Prof. H. B. Roemer, of Baltimore,

and developed so rare a talent as a pianist that his teacher advised him to place himself under the German maestro.

WOODCOCK.—A pianist named Woodcock recently played for twenty-four consecutive hours at Barberton, Cape Colony, "with no other refreshments than a little beef tea." Some of the native Cape Colonists who heard him through must have pined for refreshments in shape of a little roast Woodcock.

HOME NEWS.

—Carl Zerrahn, of Boston, was in town last Saturday.

—Mr. Ryan, of the Mendelssohn Quintet Club, leaves for Europe to-morrow.

—Mr. Edmund S. Mattoon, Columbus, Ohio, gave a most interesting piano recital on the 9th inst.

—Thomas Ryan and Louis Blumenberg, of the Mendelssohn Quintet Club, were in town last week.

—Mr. J. F. Von der Heide left for Hamburg on the Suevia on Saturday. The exodus of musicians to Europe this year is very large.

—Miss E. H. Ober, the former manager of the Boston Ideal troupe, made the comfortable sum of \$100,000 during the years that she was associated with the company.

—Miss Van Zandt is very anxious to come to America during the approaching season. She wishes to appear in operatic concerts, and subsequently, if her success warrants it, in opera à la Patti. Miss Van Zandt's kinsmen and friends on this side of the Atlantic have been made acquainted with her hopes, but negotiations with responsible managers have not yet been undertaken.

—Ad. Neuendorf received a cable last week from Berlin announcing that his new opera, "Waldmeister's Brautfahrt," would open the season in September in that city, and arranging for him to go on and conduct it. This is probably the first American opera (and as Neuendorf has been in this country since he was six years old we may claim it) ever imported into Germany.

—The fourth volume of the Boston "Musical Year Book," by Mr. G. H. Wilson, covers the season of 1886-7. It is a comprehensive record of the musical events of the season in all the principal musical centres of the United States, especially, however, of Boston, and in its way is as unique as it is original and valuable. As a book of reference it covers the peculiar field that it occupies in a manner that makes it indispensable to all who are at all interested in the musical movement in this country.

—A dispatch from Halifax, N. S., dated June 12, says that Miss Ceconi and Edward Carney are among the leading singers and musicians of the city. Mr. Carney is one of the best flute soloists, and Miss Ceconi sings soprano in St. Mary's Cathedral and has been a favorite at amateur concerts. They were to be married on Tuesday. Sunday afternoon they went driving, the horse ran away and both were thrown out. Miss Ceconi's skull was fractured and there was no hope of her recovery. Mr. Carney received severe injuries, but he will recover.

—The American Opera Company have been having a sad time of it. Thursday morning they left Indianapolis for Toledo, where they sang that night. It is an open secret that they have lost a great deal of money and are at present very much embarrassed. While in Indianapolis there were several strikes in various departments. Wednesday night the stage carpenters refused to go on until paid. The company is behind in salaries from two to eight weeks. The Bee line took them to Toledo, and Agent Peck went with them to get his money.—*Boston Herald*.

—Colonel McCaull has received a letter from Mr. Perugini, who is now in Vienna under treatment by Politzer, the celebrated aurist, for deafness, which has temporarily driven him from the stage. Perugini says that Politzer has guaranteed him such a cure as will enable him to return to his vocation as a singer. The obstruction, which arose from the effects of catarrh, has been removed, and the doctor is now treating his patient for catarrh. Perugini is under contract to return to this country and join Colonel McCaull's company as soon as his complete restoration to health is accomplished.

—The season of promenade concerts at the Boston Music Hall began last Saturday and continues every evening during the summer months. The orchestra of fifty musicians is led by Mr. Adolph Neuendorf, who will be remembered as the conductor of these popular summer entertainments two seasons ago. Manager Charles A. Ellis has again the direction of the business arrangements, and ample care is being taken to make this season's promenades superior in every way to those of previous years. The orchestra is made up of picked men from the Boston Symphony Orchestra of the winter months, and the programs include the best as well as the most popular music.

—"All the principals of the National Opera Company, with one exception," said Mr. Hummel to a *Times* reporter last Saturday evening, "are creditors of the New Jersey corporation, in sums ranging from \$500 to \$10,000. They have placed their claims in my hands for collection, and I intend to get satisfaction. If there has been or is any fraudulent business on the part of the company or those back of it to cheat my clients, I'll send the perpetrators to the penitentiary. The company is still in ex-

istence and is billed to appear in Buffalo Monday. I have secured a judgment for \$750 in behalf of Jessie Bartlett Davis. No attempt was made to defend the suit. I also have two suits pending against the National Opera Company and the National Conservatory of Music for Mrs. Fursch-Madl. No attempt has been made to compromise any of the claims, and I shall entertain none. Dollar for dollar per contract must be paid."

—The suit of Mrs. Fursch-Madi against Chas. E. Locke, manager of the American Opera Company as long as it existed, and now manager of the National Opera Company, was set down for trial in the Supreme Court before Judge Beach and a jury last Friday. Messrs. Lawrence & Waehner, the defendant's counsel, were not ready to proceed, however, and the trial was postponed until next Friday, when no delay will be allowed.

In this suit Mrs. Fursch-Madi sues Mr. Locke individually, and not as manager of the American Opera Company, for \$6,792 unpaid salary, upon a written contract which she says she made with him October 23, 1885. In his answer Mr. Locke says he made the contract as manager of the American Opera Company. On the trial Howe & Hummel, the plaintiff's counsel, will not only rely upon the language of the contract, in which Mr. Locke figures as plain Charles E. Locke, and not as manager of anything, but on Mr. Locke's deposition, given at Los Angeles, Cal., last month. In that deposition, the lawyers assert, Mr. Locke admits that the American Opera Company was not incorporated in October, 1885, nor until January 4, 1886, but says that he made the contract at the request and as the agent of Mrs. Jeannette M. Thurber and the other ladies and gentlemen who were then talking about getting up an opera company.

Concert at Astoria.

SOME of the best people of Astoria, L. I., tendered a concert to Mr. George Gemünder, Jr., of that town, as a recognition of services performed by him in the interest of music, and last Thursday evening it was given with the assistance of Miss Kittie Coates, soprano; Mr. Phillip Stollewerk, pianist; Mr. Louis J. Cornu, violinist; Mr. Louis Blumenberg, violoncellist, and the New York and Astoria Choral Society and an orchestra conducted by Mr. Walter O. Wilkinson. As will be seen, the program was decidedly interesting:

Symphonic Militaire.....	Haydn
Orchestra.....	
Part song, "Serenade".....	Pisauti
New York and Astoria Choral Societies.....	
Violoncello solo, "Danse Hollandaise".....	Dunkler
Louis Blumenberg.....	
Solo and chorus, "Inflammatus" ("Stabat Mater").....	Romani
Choral Societies and Orchestra.....	
Concerto for piano, G minor.....	Mendelssohn
(Allegro, Andante and Presto.).....	
Phillip Stollewerk.....	
Overture, "La Muette de Portici".....	Auber
Orchestra.....	
Violin solo, "Fantaisie Caprice".....	Vieuxtemps
Louis J. Cornu.....	
Part song.....	J. Raff
Choral Societies and Orchestra.....	
Violoncello solos, { a, "Romana".....	Sivori-Blumenberg
b, "Spinning Wheel".....	Popper
Louis Blumenberg.....	
Motet, "Hear my Prayer".....	Mendelssohn
Miss Kittie Coates, Choral Societies and Orchestra.....	

Mr. Wilkinson, with very little rehearsing, produced excellent effects in the vocal numbers with the choruses and their orchestral accompaniment. Of the soloists the same must be said. Mr. Stollewerk is a musician of attainments and should be heard in other concerts. Mr. Cornu, the violinist, is director of the Union Square Theatre orchestra, and his playing was evidence that he must have devoted much time to the violin. His technique is excellent and his tone large. Mr. Blumenberg, the violoncellist, performed with his usual skill and artistic perception.

The most remarkable feature of the concert, however, was the performance by Mr. Cornu and Mr. Blumenberg on instruments made by the renowned George Gemünder. The violin played by Mr. Cornu is a most valuable addition to the great violins of the present day, while the two cellos played by Blumenberg are absolute rarities; for he played upon two cellos, upon one in the first and upon an older Gemünder in the second part.

The first one is the famous Amsterdam cello, the one made for that exhibition by George Gemünder, and at which it attracted great attention from the connoisseurs. The second belongs to the famous "Kaiser" quartet and was exhibited at Vienna in 1873, where the quartet of instruments produced a profound impression. It is a rare treat to hear three George Gemünder instruments at one concert and they produced a veritable sensation among the musical people present who heard them.

Orpheus was a musician whose music had power to draw rocks, &c., toward him. The modern street musician has the same power.—*Tid-Bits*.

A steam calliope was smashed in a railroad accident out West the other day. Once in a while, it seems, there are some railroad disasters that we can rejoice over.

People who wonder that so small an organization as the Boston Ideal Opera Company could raise so big a row forget that several of the members of the company have had long experience as singers in church choirs.—*Journal of Education*.

"A Transcription of Bonnie Doon," said Mary, reading from the title of her latest piece of music. "What is a transcription, papa?" "A transcription, my dear," replied papa, "is a composition in which the tune is lost in the process of spoiling the music."—*Boston Transcript*.

Musical Items.

....Mrs. Materna has been engaged for a number of concerts in Paris.

....Gaetano Fraschini, a once famous tenor, born at Pavia in 1815, died at Naples on the 30th ult.

....Carlotta Pinner finished a successful five weeks' engagement in Washington and Baltimore Saturday night.

....A street in Weimar, formerly known as Süd-strasse, has been renamed Liszt-strasse, in honor of the deceased pianist-composer.

....The *Hamburger Nachrichten* of May 25 announced "the last appearance of Herman Bötel, the celebrated tenor, before his departure for America."

....Max Heinrich has been engaged, through Mr. L. M. Ruben, as solo baritone for the Central Ohio Saengerfest, to take place at Columbus, Ohio, July 30. Mr. H. Eckhardt is the director of the festival.

....The usually well informed *Fremdenblatt*, of Vienna, declares that the heir to the throne of Russia has a magnificent tenor voice. One of these days, perhaps, the young Czar may wish he had been an opera singer.

....Verdi's publisher, Ricordi, refuses to give the manager of the Vienna Opera permission to produce "Otello" until he shall have brought out "Don Carlos," in accordance with an agreement made some years ago.

....The National Opera seems, indeed, to be on its last legs, and the managers have had a hard time to keep the company together so far. Lawsuits and judgments, with promise of sensational developments, are pouring in.

....The Town Council of Bologna offers for next year a prize of 5,000 lire for the composition of an opera. Only Italian composers under thirty years of age will be allowed to compete. The successful work will be produced in the theatre at Bologna.

....Mr. Alessandro Fano, proprietor of *Monde Artistico*, in Milan, and one of the most prominent and honorable musical agents in Europe, has completed contracts with artists for Italian opera for Madrid, Lisbon, Barcelona, St. Petersburg and South America for next season.

....Gustave Thalberg, a young Swedish tenor, gave a concert at Staten Island Thursday evening, assisted by Charles Moqvist, a well-known Swedish composer and pianist, and other artists. Mr. Thalberg is a pupil of William Haslem, the musical director in Toronto, Can.

....Among the crowd of proposals, more or less whimsical, that have been made by pushing persons to celebrate the Queen's Jubilee, a Mr. Montague Sharp suggests that on June 21, at noon, "everyone should sit down at his piano and play 'God save the Queen.'" The author of this loyal musical idea considers that if his suggestion were carried out it would give Her Majesty "proud satisfaction."

....Under the title "The Music of the Waters" Miss Laura A. Smith is publishing in the London *Shipping World* a series of papers on the songs sung by sailors in all parts of the globe. Most of these have been written down from the lips of old salts and are given in musical notation. This curious collection promises to be of interest; it represents a branch of traditional music at once original and unexplored.

....The musical editor of the *World*, London, says: "I have seen an unpublished letter of Abbé Liszt, containing some testamentary dispositions; but it is so full of the most exaggerated pious feelings that I would rather not quote it. One passage will suffice, in which, alluding to his having felt the vocation of a priest in his seventeenth year, he said that he humbly and with tears in his eyes implored that he might be allowed to enter the Paris Seminary, because there he hoped that he would be allowed to live the life of the saints or even to die the death of the martyr. He must have strangely changed his views very soon after to have led the life he did between his seventeenth and his sixtieth year."

....Mr. Gounod (says a writer in the London *News*) deserves the sincere thanks of all true lovers of music and haters of the waste of school-girls' time for his courageous declaration that, "except when music is to be made a profession, the less time given to the piano the better." The piano occupies, in the education of the middle-class girl of to-day, the position of the sampler in that of her grandmother; it takes up a vast amount of time, and the ultimate result is neither particularly pleasing nor useful. It has come, unfortunately, to be considered as a token of gentility to be able to strum a "piece." It is convenient, no doubt, for a girl to be able to play a simple accompaniment to a song, or the music of an impromptu nursery dance; but this degree of skill is easily acquired, and would not lead to "showing-off" in drawing-rooms a supposed accomplishment, which has really been only imperfectly attained, after the expenditure of a great deal of time and trouble, by girls possessing no natural gifts for the art of music. The piano is surely by nature the most unsympathetic of all instruments; only the hand of real skill and taste can give it softness and sentiment. It is to be hoped that the master's few strong words will diminish the waste of time and the infliction of torture on sensitive ears that grow out of the notion that to play the piano is a sign of a "genteel education." We are not all expected to paint in water-colors, to recite from Browning or to perform on the banjo, under penalty of being considered half-educated; why then must we all be pianists?

....In the London *Girl's Own Paper* Mrs. Lemmens Sherrington has an article on "Learning to Sing," in which she has some weighty observations. "Most of the young singers of to-day are hot-house plants whose voices have been forced, and are gone at the age when they should be at their best. * * * You must not neglect your own language. Who will dare to say that our mother tongue is ugly? * * * People are inclined to think that voice is everything and enunciation nothing. * * * To sing truly well one must love the song. The pupil who wishes to join my singing class at the Brussels Conservatory of Music must be examined by me. Should she have a good voice, she is authorized to attend the class till a vacancy occurs. In the meantime I have her entered in a class for solfeggio, that she may learn to read fluently at sight. She must also study the piano, that she may be able to accompany herself, and attend a class of elocution and one of deportment, where she will learn to carry herself properly and appear at ease. All these classes are compulsory, so you see how many qualities are necessary to become a good singer."

....The London *Figaro* has the following on the cantata by Beethoven, recently performed for the first time at London: The London Musical Society gave a concert under Dr. Mackenzie. The program included Mr. Frost's charming "Oxford" symphony, conducted by the composer; Cherubini's Fourth Mass, Beethoven's Choral Fantasia, and one of the two long-lost cantatas by Beethoven, discovered three years ago in Germany and not before heard in London.

The earlier of these two cantatas, one written in 1796, after the death of the Emperor Joseph II., when Beethoven was nineteen, was presented on Tuesday. It was, of course, composed long before its author had left Bonn to seriously study counterpoint under Haydn and Albrechtsberger, and although only two of its numbers show the direct influence of Mozart, the rest is very early Beethoven indeed. There is not the slightest doubt that the work is from the pen of the great composer, altogether apart from the fact that Brahms, who is not likely to be mistaken, has examined the originals and has certified as to their genuineness. Of course, these things have now a mere historical value, and it is probable that if Beethoven himself were living, and could get hold of the only copy left, he would put it to the uses to which Richter many years ago devoted his own early compositions—that is to say, he would boil with them the sweetest cup of coffee imaginable. There are probably other early compositions by Beethoven extant somewhere, such as the companion cantata written after the death of the Emperor Leopold, recently published, the concert aria just discovered, and the funeral cantata written on the decease of Mr. Cressener.

....In fining an organ-grinder at Marylebone Police Court the magistrate observed that some parts of London were infested with a succession of Italian organ-grinders and German brass bands from morning till night. Mr. De Rutzen said that unfortunately there were some people whose taste did not rise above the barrel-organ, but in his opinion a more distressing and unmitigated nuisance did not exist.

....The English Foreign Office is taking steps to obtain, through the embassies in London, correct copies of all the national anthems in use throughout the world, for the use of military bands called upon to pay compliment to members of foreign royal families who may visit England for the Queen's Jubilee celebration.

....A movement is on foot in Italy to organize a first-class Italian opera for the United States for next season; the projectors desire a guarantee, but, owing to the disastrous failures of the Angelo-Valda Italian and Thurbur-Locke-American National Opera fiasco, it will be a hard matter to interest American capitalists.

Toronto.

TORONTO, JUNE 4.

ONE of the most notable concerts given in this city was that by the Toronto Choral Society on Tuesday evening last in the Horticultural Pavilion and under Mr. Edward Fisher's baton. The concert was one of special interest, as Schumann's cantata, "Paradise and the Peri," was on the program for its first presentation in Toronto; and as an additional attraction the services of the Mendelssohn Quintet Club, of Boston, were also enlisted. The program was as follows:

PART I.
Quintet in F, op. '86..... Brahms
Mendelssohn Quintet Club.
Fantasia for violin (On "Othello")..... Ernst
Mr. John Marquardt.
PART II.
"Paradise and the Peri"..... Schumann
Chorus of 250 and Orchestra of 40.
SOLOISTS.
Miss Ryan, the *Peri*, soprano, Boston; Miss Alma Dell Martin, the *Angel*, contralto, New York; Mr. George Werrenath, tenor, New York.
Assisted by the following members of the society:
Mrs. J. W. Bradley, the Misses Hillary, Berryman and Dick, and Mr. F. Warrington.

The playing of the Mendelssohn Quintet Club was superb; it was listened to with close attention and much applauded. In many respects this organization is the finest of its order that has yet visited Toronto, and the exceptional favor with which it was received, both by the audience and the entire local press, may be accepted as an indication that its services will again be secured upon the first favorable opportunity. Mr. Marquardt's violin solo won an enthusiastic and undeniable encore.

It is so often the rule here that the second concert of a society's season is decidedly inferior to its first, that this concert was considerably of the nature of a surprise to the Choral subscribers. "Paradise and the Peri" proved a musical treat for which they were unprepared, and the exceptionally meritorious performance of the work left little or nothing to be desired. The selection reflects most favorably upon the enterprise of the society's board of management, and the manner of its production with the utmost credit upon the conductor, Mr. Edward Fisher.

The work of the chorus was particularly good, and this was remarkable, as there was nothing resembling a correct balance in numbers between the male and female voices. Both of our large oratorio societies are weak in this respect and it is high time that some weeding was done, among the soprano at any rate, and a correct equilibrium attained, even if the total membership is materially reduced. It was fortunate that for this particular occasion the tenor and bass of the chorus comprised a body of very effective singers, and that "Paradise and the Peri" does not call for much work from the chorus. But the Choral Society can hardly expect a repetition of these favorable circumstances, and it is to be hoped that a proper balance will be insisted upon for next season.

Of the soloists, Miss Ryan (the *Peri*) sang with skill, taste and judgment,

but her voice, although satisfactory as to quality, and doubtless extremely pleasing in her ordinary concert selections, was not large enough for this occasion and frequently it was totally obliterated by the orchestra. She appeared to best advantage in "Sleep on, in Visions of Odor, Oh Rest," and "Rejected and Sent from Eden's Door." In the latter she secured a decided success and was warmly applauded.

Miss Martin, always excellent, rendered her airs so as to make the most of the merit that is in them. Mr. Werrenath sang with an artistic appreciation of the music of his part and was generally satisfactory throughout.

Of the remaining soloists, Miss Hillary and Mr. Warrington are especially worthy of mention, and their several numbers were material contributions to that which was most enjoyable of this concert.

The orchestra, though small, was professional, and it included the Mendelssohn Quintet Club. They did excellent work and were a vast improvement upon the orchestra engaged for the previous performance by this society.

The concert, all round, was one upon which the conductor, Mr. Edward Fisher, and the entire Choral Society may be congratulated as being a very pronounced success.

E. L. R.

Halifax Hints.

HALIFAX, JUNE 10.

CLARA LOUISE KELLOGG was at the Academy recently in concerts with a fairly good company, the best feature being the tenor. Clara has not improved with age, results being a decided falling off on the last night.

Mr. Parker, of Boston, came down to sing in the "May Queen," produced by Mr. Ross's choir at Orpheus Hall, May 30.

As he was advertised as Boston's leading tenor much was expected, and he proved himself to have excellent training, handling his voice to good effect.

Miss Josie Shoff, a young local soprano, made the most favorable impression she has yet done in displaying a voice of beautiful quality and flexibility. Choruses not so good, all around.

Fanny Kellogg and Bernhard Listeman Concert Company are announced for two concerts at Orpheus Hall, end of July.

The Orpheus Club give their last subscription concert for the season June 16.

H.

Washington.

WASHINGTON, D. C., JUNE 1.

AN audience of ample proportions last Saturday night defied Jupiter Pluvius and the National Drill downpour to signalize the return of Mr. Anton Schott in concert at the Congregational Church. It was pre-eminently, as announced, a Schott concert. His voice, pure, sweet and flexible, was given ample room in which to display its remarkable power, he being on the program for no less than nine numbers, to which he responded with infinite and exhaustless amiability in the form of numerous encores.

Schubert's "Lindenbaum" first roused the popular enthusiasm, which rose to fever heat at the succeeding number, the seasonably splendid *Lieselsiedel* from "Die Walküre." Nicolai's lovely little song, "O Sieh Mich Nicht," was given with a marvelous delicacy of sentiment and shading. In his final selections, "The Two Grenadiers," Schumann, and an appropriate finale, "The Star-Spangled Banner," Mr. Schott gave full scope to his magnificent Wagnerian organ, and sent his audience away enthusiastically happy.

The audience, as have been all of Mr. Schott's audiences, was brilliantly fashionable, containing among the many others the German and Swedish Ministers. At the close of the performance Mr. Josiah, secretary of the German Legation, presented Mr. Schott with a large laurel wreath bearing the German colors. Mr. Herman Rakemann, the violinist, and who, by the way, is a Washingtonian, was a worthy support to the great artist and did some excellent work in a versatility of selections. Mr. Waldecker, as accompanist, can hardly be commented on, except we may be allowed to say he "outdid himself" on this occasion, if such a thing be possible.

Milwaukee's Musical Season.

MILWAUKEE, JUNE 4.

THE season just closed has not been really remarkable in a musical sense, but still our leading choral societies have done some good work and made steady progress. After the great Saengerfest in July last there was a lull in musical matters. The pioneer Musik-Verein gave a few summer-night concerts in Schlitz Park, but their regular season did not open until October 26, 1896, when a grand concert (their 391st) was given with the full orchestra and entire chorus, under Professor Catenhusen's direction. Miss Jennie Dutton, of Chicago, sang an aria from "The Creation." Selections from Mendelssohn's "Midsummer Night's Dream" and "Loreley" and Beethoven's first symphony in C were given. Their next concert was on December 14, and was in honor of the hundredth anniversary of the birth of Carl Maria von Weber, and the program was almost wholly made up from his compositions, consisting chiefly of scenes from "Der Freischütz," the solo parts in which were sustained by Miss Dora Henningsen, Miss A. von Trott and Messrs. Sam. Fried, H. Kartisch, Joseph Benedict and E. Niedecken. The overtures of "Euryanthe," "Oberon" and "Der Freischütz" were well played by the society's excellent orchestra, and the male chorus sang several good selections. This was a most satisfactory concert. Two "soirees," or miscellaneous concerts, were given on January 24 and March 8, 1897, the first serving to introduce Miss Sophie Gaebler, a pleasing soprano, and August Hyllested, a capable and scholarly pianist, and the string quartet of the Chicago Musical College, consisting of S. E. Jacobsohn and Hermann Braun, violins; Joseph Ohlbeiser, viola, and Meinhard Eichheim, violoncello, all of whom acquitted themselves most creditably. The male and mixed choruses of the society gave several numbers. At the second soiree the soloists were Miss Mathilde Wilde, an admirable soprano; Miss A. von Trott, soprano; Joseph Benedict, whose noble baritone voice was heard to great advantage, and Fr. Hess, an enjoyable performer on the violoncello. In addition there were three mixed choruses, showing commendable progress. The 35th and last grand concert was given April 25, when Max Bruch's "Olympus" was capably presented, with full chorus and orchestra, with the solo parts by Miss Jennie Dutton, Miss Emily Miltner, Joe. Benedict, Hermann Kartisch and Max Springer. Ernst Catenhusen resigned the directorship (to the general regret of the public) with the close of the season's work. His successor has not yet been decided upon, though Eugene Luening, a former director, has conducted the recent rehearsals, and will perhaps assume his old position.

The Arion Club and their "female annex," the Cecilia Choir, have had a brilliant and successful season (their tenth) with their regular and several extra concerts. Their first appearance was on November 22, 1896, when Hector Berlioz's dramatic legend of "The Damnation of Faust" was given in its entirety. The soloists were Mrs. Abbie Carrington and Messrs. Charles A. Knorr, William Ludwig and Homer W. Moore, with a large orchestra, and all under Prof. William L. Tomlins's able direction. It was a superb success. On December 30 the second annual extra "Christmasfest" performance of "The Messiah" was given, with Miss Gertrude Franklin, soprano; Miss Adah Foresman, contralto; Charles A. Knorr, tenor, and D. M. Babcock, bass; full orchestra and the fine organ of Immanuel Church, played by S. A. Baldwin. It was a fine performance, though Miss Foresman suffered by comparison with Mrs. Bella Fink-Bodden, who sang the alto music the preceding year. The second regular concert was given March 10, 1897, with Miss Bessie Harding and Mrs. A. E. Foote, soprani; Miss Mollie Evans, contralto; Whitney Mockridge, tenor; Max Heinrich, baritone, and

Aug. Spanuth and Otto von Gumpert at the piano. This was a miscellaneous concert, the principal numbers being Myles B. Foster's cantata of "The Bonnie Fishwives," Gevaert's "The Emigrant," Macfarren's "The Sands of Dee," and Meyerbeer's "Ninety-First Psalm." The last concert of the course was given May 30, the program consisting of Gounod's "Third Mass" and Arthur Sullivan's "Golden Legend," the solo parts of which were sustained by Miss Jennie Cloughan, Charles A. Knorr, Homer Moore and a young woman overweighted with the name of Christine Nilsson. The performance was generally satisfactory. The following week the Arions gave an extra concert to introduce Mr. Anton Schott to Milwaukee. He gave a superb song recital, which was such an unqualified success that it was repeated (with some variation of program) a few nights later in the shape of a farewell testimonial to Professor Catenhusen. Mr. Schott literally took Milwaukee by storm, and the great tenor was in excellent voice and spirits. At the first of these recitals Mr. C. E. Seeborek gave some of the best piano playing that has been heard here for many years. Altogether the Arions sustained their reputation as the leading choral society of the West, and too much praise cannot be awarded to the conscientious, brilliant and indefatigable work of Professor Tomlins, who is literally without a peer as a trainer and director of chorus music. As a proof that others appreciate the high standing of the Arions may be instanced the praise of the correspondents of the Berlin and other German papers at the late Saengerfest, who all awarded first place to this society, and at the close of the Catenhusen benefit concert Mr. Schott said that he had heard all the leading Maennerchor societies of Continental Europe, as well as those of this country, and that he did not hesitate to say that in precision of attack, shading and beautiful tone coloring he had never heard the work of the Arion Club last night sur-

passed. In fact, he said, he did not remember when he had ever heard it equalled.

An organization which has been doing excellent work, without display or ostentation, is the Ladies' Musical Club, including the principal amateurs and many members of the different church choirs. They have given regular semi-private concerts all winter, and last month gave a public performance of more than ordinary merit. The value of this organization cannot well be over-estimated, for the good sure to result therefrom is raising the standard of musical culture by organized and persistent hard work.

J. C. Fillmore, the director of the Milwaukee School of Music, has done a good work for Milwaukee in giving a series of piano recitals the past season at merely nominal prices, presenting the best talent in the country, including Mrs. Julia Rivé-King, Mrs. Fanny Bloomfield, Dr. Louis Maas and William H. Sherwood, and a concert at which appeared Mrs. Trebelli, Mr. Ovide Musin, the well-known violinist, and Mr. Paul Steindorff, pianist. Professor Fillmore is well known as the author of a standard "History of Pianoforte Music," which has received high praise in this country and in England, where it has been republished.

Besides the foregoing there have been a host of other concerts and recitals, too many for even a bare enumeration, but going to prove that Milwaukee is alive in musical matters. For instance, every Sunday the past season Christian Bach and his large well-drilled and excellent orchestra have given admirable concerts at the West Side Turner Hall, with programs about equally divided between popular and classical compositions. Mrs. M. Getzen and daughter have given a series of instrumental concerts, the pupils of Mrs. Emily Miltner have given several noteworthy vocal concerts, and there have been a swarm of recitals and testimonial concerts, among them to Joseph

Benedict, Professor Solomon, formerly of this city but now of Pittsburgh, and others, and all of the old choral societies have had their regular rehearsals and performances. Professor Thiele, the leader of the New Academy orchestra, is busy with a new musical society, the Milwaukee Opera Company, which is soon to produce his pretty opera of "Amaryllis," and the Boston Symphony Orchestra, under Wilhelm Gericke's able management, lately gave two admirable concerts here, where our own Mrs. Helene Haastreiter sang and Director Seidl's talented niece, Miss Aus der Ohe, distinguished herself at the piano.

In opera the most notable engagement was that of the (American) National Opera Company, which gave three performances, presenting "Lohengrin," "Lakmé," and "Galatea," with Rubinstein's "Bal Costumé" ballet. The attendance was enormous, but there was some disappointment at the omission of several of the leading artists from the casts.

Emma Abbott and her company were first in the field, but produced no novelties, and the Thalia No. 2 company played several weeks in a round of German opera, meeting with considerable success, though not as great as when they first came, with a better company. The Duff company played a successful week's engagement, with Lillian Russell in "A Trip to Africa" as the chief attraction, and were followed by the Philadelphia Temple Theatre Company in "The Little Tycoon," which failed to attract, and by one of Manager McCaull's companies, headed by Kitten Cheatham, which did a big business with "Falls" and "Black Hussar," as did Conried's English Opera Company in "The Gypsy Baron," and to-night the Carleton Opera Company closes a successful engagement at the Schlitz Park Summer Theatre, where "The Merry War," "Nanon" and "Erminie" have been produced in excellent style. So we have not fared badly in this field of musical entertainment. Altogether the prospect of the growth of musical culture and real progress among us was never brighter than at present.

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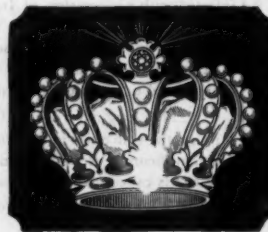
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IT should not be forgotten that there is a firm up in Harlem of the name of Behning & Son, who are making some of the finest uprights on the market, and selling them too—many right in this town.

THE artists who will play the piano at the coming concerts and recitals of the Music Teachers' National Association will play Chickering, Hallet & Davis, Knabe, Miller and Steinway pianos. We do not at present know of any other pianos than the above-named that will be played on the occasions referred to.

A CERTAIN salesman in Ohio, who was selling pianos and organs for a Cincinnati house, wrote to several of the manufacturers whose instruments he sold through the Cincinnati firm that for a suit of clothing from each he would push their respective instruments. The manufacturers who received these letters mailed them to the Cincinnati house, and the salesman is now in the land of bounce.

AT Dolgeville the foundation was started last week for a fireproof storehouse 200x40 feet, four stories high, to be built of limestone, the building to have iron floors and an iron roof. The foundation was also begun of a dye-house which is to have all the modern scientific applications and improvements of dye-houses. This building will also be of limestone, 120x40.

Three thousand cubic yards of stone are required for these two buildings and this stone has already been quarried at Alfred Dolge's stone quarry, two miles from Dolgeville. The quarrying was done during the winter.

These buildings will enable Mr. Dolge to put up some additional newly invented machines for making piano felt. The machines are in course of construction at Mr. Dolge's machine-shops at Dolgeville.

THE palatial warerooms of Hardman, Peck & Co. on Fifth-ave., as they are reaching completion, are becoming the subject of constant comment on the part of passers-by. Indeed from present appearances the Hardman warerooms will be a genuine Fifth-ave. attraction, which in itself will act as a powerful advertisement for the house.

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TUNING AN ORGAN BY TELEPHONE.

FROM the *Scientific American* of last week we take the following:

A Birmingham paper says that a novel experiment was recently tried there with the telephone. A letter was received by Messrs. Rogers & Priestly, musical caterers in that town, asking them to send an organ to suit a pianoforte to a room at Moseley, where a concert was to take place that night. The firm were totally at a loss to know the precise tone of the piano, and consequently despaired of being able to comply with the demand in time. However, much to their surprise, they found that they could communicate with the people at Moseley through the telephone. Forthwith Messrs. Rogers asked that one of the notes of the piano should be struck. When this was done, the sound could be distinctly heard in Colmore row, and by gradually reducing the pitch pipe the tones of both instruments were made to correspond.

That tuning by telephone could be accomplished was demonstrated some time ago at the factory of Ernest Gabler & Brother in the presence of Mr. Otto Wessell, of Wessell, Nickel & Gross, and our trade editor, who at the time played upon a Gabler grand near which was a telephone. The telephone was at the time in connection with that of the Wessell factory and Mr. Neuendorff, the bookkeeper of Wessell, Nickel & Gross, distinctly heard and named the airs played upon the piano. A tuner in Mr. Neuendorff's place could have taken the pitch of that Gabler piano from the telephone and tuned in unison with it.

HAINES AND HALL.

MESSRS. HAINES BROTHERS have seen fit to make a statement affecting Mr. John E. Hall, the Western representative of THE MUSICAL COURIER, which they must have known was a malicious attack not only upon the character of a well-known gentleman but upon his good sense. The utterance attributed to Mr. Hall could never have been made, and we will prove it. Mr. Hall is a man of common sense, an intelligent business man, and an excellent judge of human nature. His success as manager of our Chicago office is based upon these qualities, and, in addition thereto, upon his knowledge of musical instruments—especially the piano—and the music trade. For these reasons Mr. Hall has been successful to such an extent with the business of THE MUSICAL COURIER in the West that from his share of the profits he has been enabled to support a large family in a manner comfortable with that of a gentleman and an honest citizen. This is about the most conclusive evidence that he is no fool, and only a fool could have uttered what Haines Brothers attribute to Mr. Hall.

The trouble with Haines Brothers is that they could never use the columns of this paper except for their legitimate piano trade, and the fact that THE MUSICAL COURIER could not be utilized by them to throw slurs and mud at other firms soon made this paper an impossibility with them. We refused to take any notice of the absurd Patti parlor-car incident, and we refused to refer to all the nonsense subsequently published on the subject.

Mr. Hall, on his last visit here, after a conversation with Mr. N. J. Haines, Sr., on the Patti-Slosson affair, in which Mr. Haines endeavored to prove that the Haines

Brothers piano was the greatest piano made because Mrs. Patti said so in Cleveland in the presence of Billiardist Slosson—we say, Mr. Hall stated then that it was about time to drop Patti.

But it seems that Mr. Haines, Sr., cannot get Patti off the brain. He is forever relating the fact that Mrs. Nicolini, or Patti, or whatever may be her name, invariably calls him "Papa." Now, it is a matter of taste to be called "Papa" by Patti. The moral history of the songstress is not the choicest literary morsel that could be placed before young ladies, and we never believed that Mr. Haines was complimenting himself by appropriating that title so unctuously bestowed by Patti.

All this Patti nonsense we paid no attention to, and consequently here was another reason why this paper could not be used by Haines Brothers. But we also would remind Messrs. Haines Brothers that, while this paper published nothing favorable to them about Patti, but remained quiet on the subject, it did not publish the unfavorable Patti-Haines program, in which a friend of theirs stated how Patti breakfasted with the Haines piano; how she dressed with the Haines piano; how she received friends with the Haines piano; how she lunched with the Haines piano; how she traveled with the Haines piano; how she took dinner with the Haines piano, and how she then went to the concert and sang—with the accompaniment of another piano.

Messrs. Haines Brothers should remember that it was not THE MUSICAL COURIER which published such a statement about them, but, on the contrary, this paper published only favorable items about the Haines piano.

True, when Mr. N. J. Haines expected us to publish that they made their own actions, we could not go so far. We knew that the Haines actions were not made by one of the leading action factories, but in a small shop at Fort Lee. True, we could not state that Haines Brothers would "soon" occupy the factory "owned by them" on the opposite corner of Twenty-first-st., when we knew that that could not be, and when as a fact it was soon thereafter occupied by Kroeger & Sons, who leased it from its owners and not from Haines Brothers.

All these things we could not publish for several reasons. In the first place they were not true, and in the second place we do not propose to damage our newspaper property by printing absurdities.

For all these reasons and several others Messrs. Haines Brothers had no use for THE MUSICAL COURIER, and because this paper could not be used as a vehicle to accommodate the peculiar views of Messrs. Haines Brothers they took another. They are welcome to the other.

LONDON PAPERS PLEASE NOTICE.

THE London papers publish the following alphabetical list of the exhibitors of musical instruments at the American Exhibition:

Albert, E. J., of Philadelphia, violins.
 Alliger, Hiram W., of Washington, parlor and chapel organs
 Beethoven Piano-Organ Company, of Washington, N. J. pianos and organs.
 Estey Organ Company, of Brattleboro, Vt., organs.
 Gally, Prof. Merritt, of New York, mechanical instruments.
 Kimball, W. W., & Co., of Chicago, Ill., organs.
 Mechanical Orguinette Company, of New York, orguinettes
 Weber, Albert (Estate of), of New York, pianos.

London papers will please take notice that the Beethoven Piano-Organ Company, of Washington (N. G.), do not manufacture pianos. The company advertise piano cuts on their organ circular, and in such a manner that it appears as if they are both organ and piano manufacturers. But they are not piano manufacturers. The pianos they sell are trashy New York stencil pianos, worth about one-third the price they ask for them. Should there be a piano at the American Exhibition in London stenciled "Beethoven Piano-Organ Company," that piano would be a fraud, and it should be put aside immediately for that reason.

WILLIAM STEINWAY and other gentlemen have offered to present to the city a statue of the German poet Uhland, to be placed in Central Park.

SOHMER

The Superiority of the "SOHMER" Pianos is recognized and acknowledged by the highest musical authorities, and the demand for them is as steadily increasing as their merits are becoming more extensively known.

SOHMER & CO., Manufacturers, 149 to 155 E. 14th St., New York.

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We desire every dealer should see them. Our new addition to factory enables us to promptly fill all orders.

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Prefer Decker & Son's Pianos because they are genuine, honest, first-class instruments for which a fancy price is not charged to cover heavy advertising expenses.

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WITH COMPOSITION METALLIC FRAMES AND DUPLEX SINGING BRIDGE.
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'LEAD THEM ALL.'

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Prefer Decker & Son's Pianos because they are matchless in brilliancy, sweetness and power of their capacity to outlast any other make of Pianos.

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RENOVED FOR
TONE & DURABILITY

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GRAND, SQUARE and UPRIGHT.

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70,000
NOW IN USE.

THEY DO NOT MANUFACTURE THEM.

WE can have no hesitation to answer the following letter:

Editors Musical Courier:

* Do Cornish & Co., Washington, N. J., manufacture the piano bearing their name? Please answer and greatly oblige
J. BINDER, JR.

They do not manufacture them. The pianos sold by Cornish & Co. belong to our surreptitious stencil class, in accordance with THE MUSICAL COURIER classification system. The name on the piano does not disclose its origin, and a price could therefore be realized far above the real price of an instrument of that grade, no matter what the grade of a stencil piano may be.

Cornish & Co., by claiming, even without a definite statement, but by appearance simply, that they manufacture these Cornish pianos, place themselves in a position which makes them liable for the full amount realized by them for each piano, should the purchasers discover this condition of things. No matter if the Cornish piano has been used by him, it can be returned by the purchaser at any time on the face of the false impression made upon him in the stencil. Piano stencilers may escape the result of their stencil business at present, but a time will come when the general public will take an interest in this interesting question, and then the stencil boxes will come back on the stenciler (not on the manufacturer's hands) in such quantities that everyone will be sorry not to have listened to our suggestions in time.—EDITORS MUSICAL COURIER.

CHICAGO.

Latest from Our Chicago Representative.

CHICAGO OFFICE MUSICAL COURIER,
148 STATE-ST.,
CHICAGO, June 11, 1887.

THE state of affairs in this busy centre of trade the past week or two may be said to be not very lively in a retail way. There is no doubt but that the strikes have had a decided influence for the worse; it does seem singular that just as the busy season begins in the building line, and that to a certain extent that season is limited, men should be so foolish as to upset all their own good fortune in having plenty of work and good wages, for a small difference with their employers.

It seems remarkable, however, that, notwithstanding that the retail business is dull, the manufacturers should be as busy as they are reported to be and as we really know they are, and this can only be accounted for on the hypothesis that there are more agents throughout the land and a greater demand for instruments than the production keeps pace with, even allowing that the manufacturers are increasing the number of pianos and organs constantly. We have seen in some of the warehouses here a decided shortness in stock, notably in that of the Weber branch house here, and Mr. Curtiss says that a day or two since he sent on a statement to the home house, showing that he was short just exactly thirty-two pianos for immediate delivery.

Mr. P. J. Gildemeester, of Chickering & Sons; Mr. James A. Guest, of Burlington, Ia.; Mr. O. K. Houck, of Memphis, Tenn., and Mr. Jas. B. Bradford, of Milwaukee, Wis., were all met here by your representative this week at the warehouses of Messrs. N. A. Cross & Co., who gave another exhibition of the new Chickering grand at their cosy little hall, in which they were assisted by Mr. Alexander Lambert, the young New York pianist. Messrs. Cross & Co. are doing their best to push into renewed popularity the Chickering piano, and are succeeding beyond their expectations, having sold just double the number they expected to when they recently assumed the agency.

Another of their pianos which is growing fast in the estimation of the public is the Colby & Duncan, and they are placing a very

large number of these instruments, not only in this city but in the surrounding country as well.

The W. W. Kimball Company have not yet gone regularly into the manufacture of pianos, but are experimenting, and there is no doubt that it is their fixed determination to enter largely into the production of pianos just as soon as their plans can be matured.

The other manufacturers of this city, Messrs. W. H. Bush & Co., Messrs. C. A. Smith & Co. and Messrs. Julius Bauer & Co., are all having all the business they can attend to with their present facilities.

Mr. Augustus Baus was just in to see us. He is making a round trip, though not beyond Chicago, and reports that so far he has had the most successful business trip he has ever made. He also states that where he has been the dealers are all reporting a fine retail trade.

Under a patent of Mr. Geo. B. Durkee there is now being manufactured by Lyon & Healy, of this city, something new in the way of a mandolin, the peculiar feature consisting of an ingeniously constructed ribbing, which takes the place of the cloth lining hitherto used.

Mr. J. R. Mason leaves this evening for a ten days' trip East; the most of his time will be spent at the factory of the Sterling Company, of which concern he is the Western manager. On a recent trip through the State his success was marked, and, singular as the fact may seem, the Sterling Company, in the number of pianos made, are only surpassed by probably not over three or four concerns in the country.

[Mr. Mason arrived in town on Sunday night.]

An Ancient Roman Tuba.

A FIRM of Belgian instrument makers have manufactured for a new piece at the Alhambra, London, some circular trumpets, after models actually in use in the army of ancient Rome. The two instruments now ready are the *lituus* and the *tuba* or *buccina*. Both instruments were referred to in Horace's first ode to Mæcenas:

Multos castra juvant, et litus tubæ
Per mixtus sonitus.

The *lituus* was the cavalry trumpet of the Romans, and the present specimen in G is copied from models found in the ruins of Cerveteri, and now preserved in the museum of the Vatican. The *tuba* or *buccina* is in G, an octave lower. It was the infantry bugle of the Roman army, and the present instrument is imitated from specimens found in the excavations at Pompeii and now in the National Museum at Naples. Unless we believe in the "Golden Horn" of China, or until somebody discovers the actual trumpet of rams' horns, with the din of which the hosts of Joshua demolished the walls of Jericho, these Roman instruments must be considered the oldest specimens of the trumpet family extant. It is, however, stated that an Etruscan tuba, capable of being played on, exists in the British Museum.

Gerber & Gram, Milwaukee.

THE *Sentinel*, of Milwaukee, contained the following in a recent number.

A NEW FIVE-STORY BUILDING.—The erection of a new five-story building for Edmund Gram, J. Hirsch and Geo. A. Spence, on Grand-ave., west of Second-st., has been started. It will be an elegant structure in every particular. Mr. Gram's store will be occupied by the firm of Gerber & Gram, piano dealers, of which he is a member. The third and fourth floors of the Gram building have been leased to the Commercial Club for the term of five years, and will be fitted up in rooms to suit the club. The elevator entrance to the club-rooms will be from the Grand-ave. side.

This elevator lands persons immediately into a hall on the fifth floor, which will be used by Messrs. Gerber & Gram for piano recitals and other musical entertainments. The pianos controlled in their section by this prosperous firm are the Decker Brothers, Lindeman & Son and Vose & Sons pianos, and the organs are from the well-known Detroit house, the Clough & Warren Organ Company.

Mr. Gram, who has just returned to Milwaukee from the East, made an elegant selection of instruments here, some of which will adorn the new warehouses after their completion. Gerber & Gram have built up a remunerative and healthy piano and organ trade and THE MUSICAL COURIER herewith tenders its congratulations to the firm.

Bein Brothers' Failure.

THE failure of Bein Brothers, piano manufacturers, Newark, has been in anticipation for some time past and was expected by the creditors. They have been renewing for a long time past. Frederick H. Pilch, assignee, filed an inventory of the firm's assets and liabilities in the Surrogate's office on Saturday. According to Mr. Pilch's figures the assets are \$3,625.35, subject to a chattel mortgage of \$900. The liabilities amount to \$11,952, the heaviest creditor being E. P. Backus, whose account calls for \$2,493. Mr. Pilch states that he has found the members of the firm to be enterprising and honest, but that in their zeal to introduce excellent machinery into their factory they spent too much. There were other causes, among which we consider their system of manufacturing as a leading one.

The "World" on Estey Pianos.

MR. PRINGLE ON PIANOS.

IF you will look back over your file of the *World* you will see that some months ago I emphatically stated that the Estey pianos were the coming pianos. They have come. In the past year the company have doubled their business. When this company moved into their present large factory they naturally thought they had room enough and to spare. They were mistaken. They realized that additional land had to be bought, additional buildings to be erected and more operatives to be employed. The factory is located on the Southern Boulevard and Lincoln-ave. Its massive red-brick front rises five stories in height, and above a lofty tower pierces the sky. When the contemplated additions are made to this already extensive structure it will be one of the largest piano factories in the world. The Estey Piano Company were justly sanguine of one feature when they offered their piano to the public and asked for the medal of excellence, and that was the great mechanical improvement known as the Estey repeating action.

Let us understand this well. What is "action" in a piano? It is its life, its very soul, that peculiar indescribable something which touches each note with a charm, which stills an audience in an instant and makes the artist forget everything except his art. Call it tone or what you will, it is in the Estey piano as it is not in any other, and is, moreover, a repeating action. In no other upright



piano has any maker attempted to put in this special repeating action, which has the peculiar merit of quick and decisive repetition, and is responsive to the touch at half a stroke. If you have heard a master hand touch the keys of an Estey piano you can understand what I mean much better than I can express it. With marvelous effect and the most accurate precision the most delicate shades of expression are obtained from one of these pianos, and you cannot but readily comprehend how vastly superior this instrument is to the others you have heard. I was acquainted with this fact when I wrote before of the Estey pianos, and I knew that this simple yet marvelous repeating action was bound to give the instrument a prominence and a fame which no other instrument of present make could hope to eclipse. Artists from every civilized land have pronounced these pianos the best made, and it is therefore only a question of time when additions will have to be made to the additions now designed for the factory. The Estey pianos, while the best, are not the dearest, and by a little economy anyone may soon own one. The company does not require the full price to be instantly paid down in cash, but you can get an Estey piano on very easy payments, which about equals the monthly rental of inferior instruments, and thus possess the best piano manufactured, barely feeling yourself pay for it. When in the company's warehouses at No. 5 East Fourteenth-st., a few days ago, I saw these magnificent instruments being inspected by a great number of people, which meant that the public were to get the unexcelled Estey piano.—*The World*.

—Mr. Healy, of Lyon & Healy, is in town.

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Over 20,000 now in use.

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BRADBURY PIANOS

LETTER FROM THE WHITE HOUSE.

EXECUTIVE MANSION,
Washington, D. C., April 7th, 1877.

FREEBORN G. SMITH, Manufacturer of the
Bradbury Piano,
Warehouses and Office, 95 Fifth Ave., New York.

DEAR SIR: Mrs. President Hayes directs me to write you that the new Bradbury upright piano which she ordered has been placed in the Executive Mansion in the private parlor—the best place in the house—where she receives and entertains her friends—where it is greatly admired by her and all her friends who see it. It is a remarkably fine instrument in quality of tone, finish and touch, and everything that goes to make it a truly first-class piano, and further, that it gives entire satisfaction in every respect.

Very truly yours,

W. K. ROGERS,
PRIVATE SECRETARY TO THE PRESIDENT.

Sweetest and Best Toned Piano Made.

EVERY Piano Dealer or Agent who does not investigate the "BEHNING" Pianos, and who gives a competitor an opportunity to represent the "BEHNING" Pianos, is doing an injustice to his own business.

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and UPRIGHT**Pianoforte Actions,**— MANUFACTURERS OF —
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Supt. Eastern Department.**NEWBY & EVANS'****Upright Pianos**ARE DURABLE AND WELL FINISHED
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Beauty of Tone,
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— NEW YORK. —

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Mr. H. WORRELL,
Mr. N. W. GOULD,

Mr. N. J. LEPKOWSKI,
and many others.

but deem it unnecessary to do so, as the public is well aware of the superior merits of the Martin Guitars. Parties have in vain tried to imitate them not only here in the United States, but also in Europe. They still stand this day without a rival, notwithstanding all attempts to puff up inferior and unreliable guitars.

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Send for Catalogue and Price-List.
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KRANICH & BACH Grand, Square and Upright PIANOS.

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PIANOFORTES.

These Instruments have been before the public for nearly fifty years, and upon their excellence alone have attained an

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PIANO MADE.

Remarkable for powerful sympathetic
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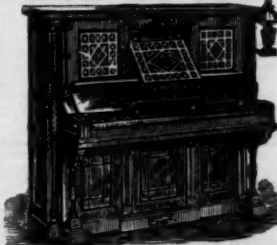
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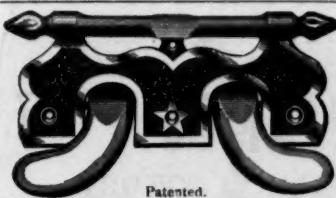
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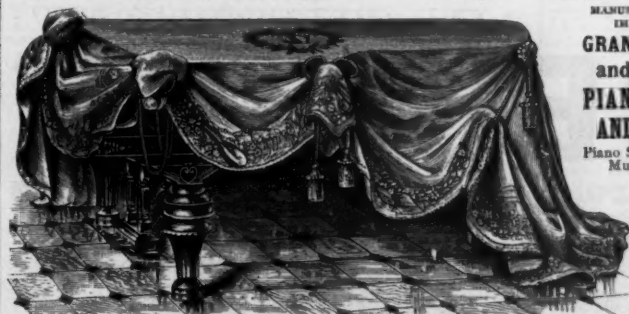
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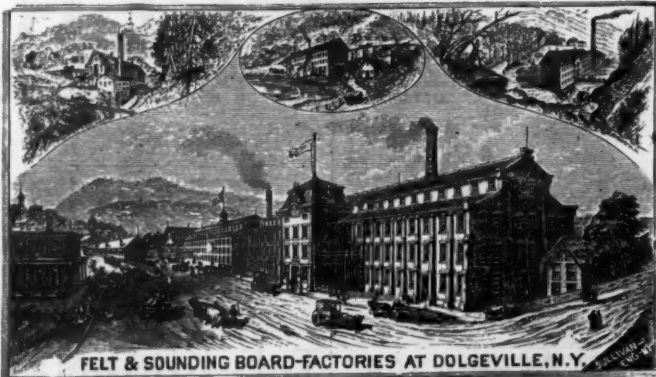
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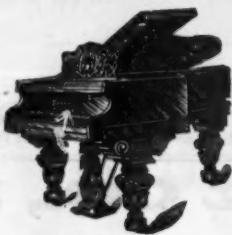
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